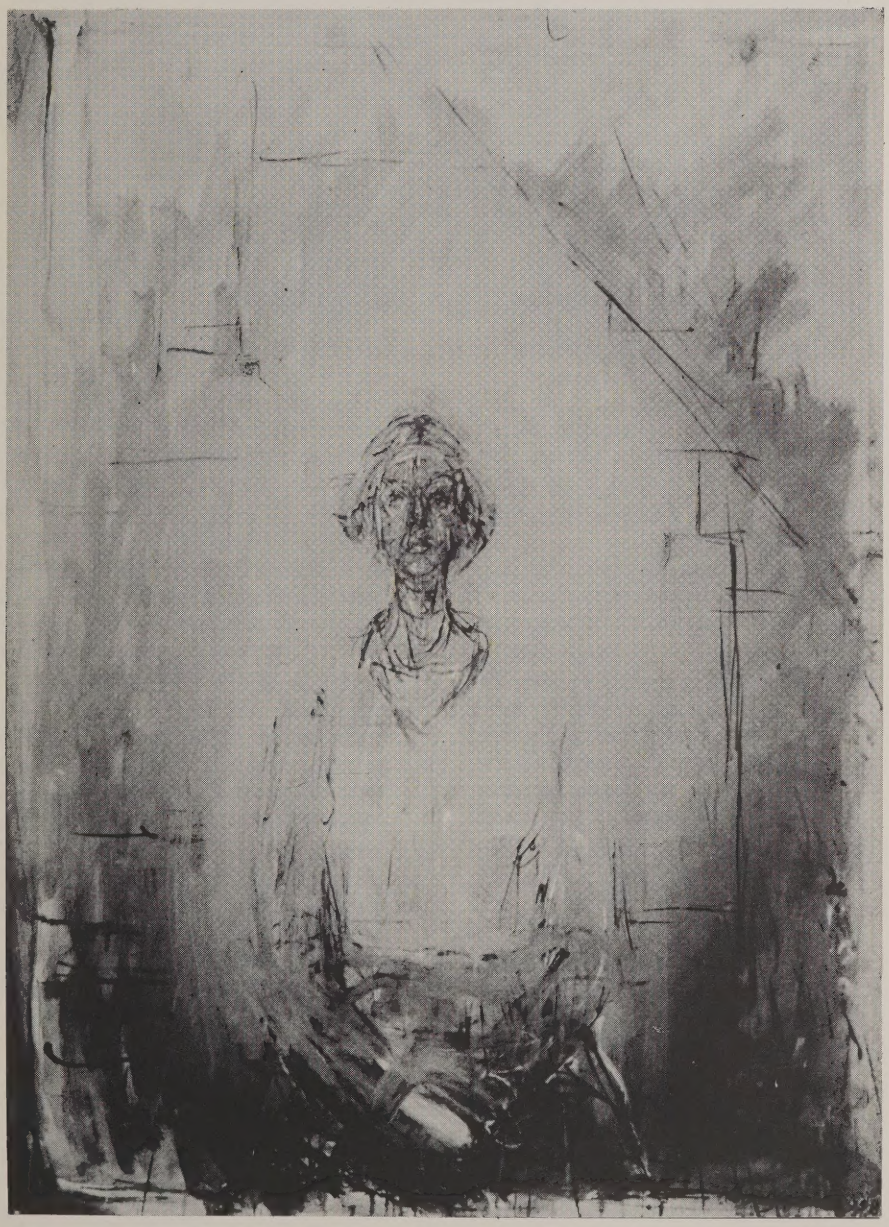
IFAR reports

Volume 14, Numbers 8, 9
Aug./Sept. 1993

and The Art Loss Register



Alberto Giacometti, Portrait of Annette, *stolen in transit between Connecticut and New York.*

L.A. Theft Solved, Arrests Made

Art Loss Register Recovers Ancient Head in New York

Art Law: Who Pays if a Dealer Buys Badly?

Medieval Czech Documents Returned

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Numbers 8, 9
Aug./Sept. 1993

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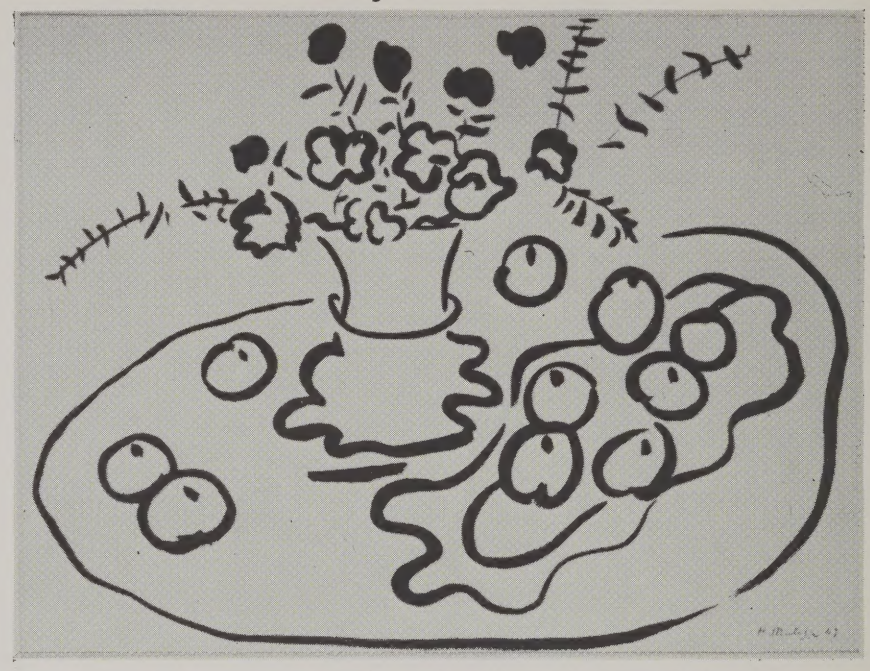
Art Law: Dealers' Buying Errors—Who Should Pay?



Matisse, or not? The court ordered the sale of this drawing to be undone.

There are few of us who like to admit mistakes, and fewer still who forgive them. In the law relating to authenticity of art, this seems to be truer than ever.

A number of recent court decisions have addressed the issue as to who should bear the loss when an art work turns out to be less authentic than originally thought to be—the seller or the buyer. These cases strongly suggest that too much time and energy are being spent by the parties arguing in court as to whether there was a "mistake of fact"—and therefore the bargain should be undone—rather than questioning whether sophisticated persons who spend substantial sums for a work of art shouldn't wind up living with their purchases, particularly when they, as well as the seller, made a mistake.

In the February issue of *IFARreports* we discussed the *Arnold Herstand Gallery v. Gertrude Stein Gallery* case. There, it will be recalled, a New York judge determined, without hearing any oral testimony, that an art dealer who purchased from another art dealer a "Balthus" drawing was entitled to undo the bargain when the 80-year-old artist repudiated the drawing. This conclusion was reached despite the fact that the drawing had been recently acquired from Balthus' live-in-companion of some forty years ago, the purported period of the drawing.

Another recent suit by the art dealer, Richard L. Feigen, against Frank A. Weil shows the difficulty in letting courts get involved in authenticity disputes where major players are involved. Feigen, in 1989, thought he was purchasing a Matisse drawing from Frank Weil, a businessman and collector who had acquired the drawing from his mother. The purchase price was $100,000. When Wanda de Guébriant, the administrator of the Matisse estate, subsequently advised Feigen's purchaser that the drawing was a forgery, an opinion then confirmed by John Elderfield, a Matisse authority, Feigen returned the amount he had received when he resold it ($165,000) to the purchaser and demanded that Weil reimburse him. Feigen argued that the case must be decided on the basis of the legal concept of mutual mistake. Weil argued that there are excep-

tions to the doctrine, and that Weil had "consciously ignored" the question of whether the drawing was authentic. Further, Weil argued that Feigen had a duty to authenticate the drawing before purchase. In March 1993, the New York Appellate Division affirmed the rejection of Weil's arguments and held that Feigen was entitled to a refund of his purchase price.

Feigen is a very sophisticated dealer with a trained eye and a research staff. Should he be using the facilities of the courts to remedy *his* mistake? I think not.

The *Uptown Gallery, Inc. v. Doniger* case is essentially similar. When the Uptown Gallery purchased a painting in 1990 from Marjorie Doniger it had no idea that her Bernard Buffet painting was not genuine. Some months later when the gallery learned that Buffet had not painted it—confirmed by both Philippe R. David of the Garnier Gallery in Paris and Buffet himself—Mrs. Doniger refused to refund the purchase price. There, again, the issue was one of mutual mistake and here, too, the defendant argued that the concept of "conscious ignorance" applied. Similarly, in March 1993 the court rejected the argument and required Mrs. Doniger to refund the purchase price to the Uptown Gallery.

Other cases raise a comparable point. In the recent much publicized dispute about the "fake" Calder, should four art dealers who believed they were buying a Calder mobile from a woman who had inherited the piece from her father (who concededly had purchased it many years ago from the Klaus Perls Gallery) be permitted to claim, when they could not sell the work at a profit, that it was a fake?

When the seller is an art dealer and the buyer is not, the law in New York is fairly clear: the seller must bear the risk. If however, the buyer is an art dealer, there is little sound reason not to have him bear the risk. Mistakes are never equal, even if they are mutual.

The English courts have a more relaxed attitude toward the entire issue. In 1990 an English court was faced with this question in a case called *Harlingdon Enterprises v. C. Hull Fine Art Ltd.* (See *IFARreports* November 1990) There the art dealer/purchaser claimed to know more about the artist (Gabriele Münter) than the seller, also an art dealer. When the purchased work turned out not to be genuine, the court held that the purchaser must bear the risk. One of the English justices offered some salient thoughts:

> "...I desire to add some general observations about sales by one dealer to another where the seller makes an attribution to a recognized artist. The huge additional value of an authentic attribution has, from the earliest periods of European art, seduced a corresponding volume of skill and energy into the production of fakes, even in the lifetime of the artist....All this is a matter of common knowledge amongst dealers in the art market and, I would expect, amongst all but the most inexperienced or naive of collectors. It means that almost any attribution to a recognized artist, especially of a picture whose provenance is unknown, may be arguable...Many dealers habitually deal with each other on the principle caveat emptor. For my part, being confident that that principle would receive general acceptance amongst dealers, I would say that the astuteness of lawyers ought to be directed towards facilitating, rather than impeding, the efficient working of the market."

Caveat advocatus!

Franklin Feldman

Katlan, Vol. II

19th Century American Painters' Techniques Documented

A good way to confirm the authenticity of an Albert Bierstadt painting may well be to look at the backside. In Volume II of his *American Artists' Materials* set, Alexander Katlan excerpts a letter from the artist:

> "....in Berlin and Vienna the principle galleries have had the backs of the stretcher frames covered with calico or thin cloth and then covered with shellac and glue. This keeps out all moisture and dust and preserves the canvas. The panel back does the same and I generally have both sides covered with shellac before the canvas is put on. This prevents the wood from absorbing moisture in any way and I think it very rare that even in dry times the canvas remains tight whereas in the ordinary stretcher the canvas is tight or loose according to the weather."

(excerpted from *American Artists' Materials, Vol. II, A Guide to Stretchers, Panels, Millboards, and Stencil Marks*, Soundview Press, Madison CT, 1992, page 519, from a letter from Bierstadt to William MacLoed, June 27, 1877.)

In an article entitled '*Flip Side*', (*Art & Auction*, May 1988), Virgilia H. Pancoast, then director of IFAR's Authentication Service, welcomed the publication of Alexander Katlan's first volume of *American Artists' Materials, Suppliers Directory*, Noyes Press, 1987, which has since become an important part of every serious art library for 19th century American art.

When the first volume appeared, I was the librarian at M. Knoedler & Co. in New York. Having spent many years researching the provenance and artistic style of works of art, I was delighted, as well as relieved, to finally have a reference which detailed the histories of art supply firms which were themselves the forerunners to the commercial art galleries of today. Since, for exam-

ple, the Knoedler stock books would often make reference to William Schaus or other no longer extant firms, it is extremely useful to now be able to identify and place them in New York commercial gallery history.

Knowing how great a labor of love the compilation of Volume I had been, I eagerly anticipated Alex Katlan's second volume.

The second volume is far broader and more ambitious in scope, and includes numerous illustrations to document its five main sections. Part I presents a detailed history of different stretchers and their patents including information about tacks, nails, and other hardware, all of which can be critical in determining a picture's date and provenance. Part II examines a variety of auxiliary supports such as millboards, pressed boards, and academy boards, their makeup, function and history as well as a wide variety of panels and canvases. In Part III the author lists trade catalogues with sections reproduced from 19 important art material suppliers. Part IV expands upon the first volume by adding 19th century suppliers and craftsmen in Philadelphia and Baltimore, and a list of British patents on art materials. Three specific studies of artists—Thomas Cole, Jasper Cropsey and Albert Bierstadt—and their choice of materials as seen through correspondence, ledgers and journals comprise the final section.

An entry from Jasper Cropsey's 1853-58 notebook reveals the artist's concern with the relative quality of pigments. "Flake white by W. Eatwell called Extra White is very fine, works free, is crisp and drys moderately well—It is better than Winsor and Newton which is often gummy." In another entry we learn the formula for a Cropsey sunset—"Roman ochre, or red ochre—with white and vermillion, and naples yellow for a peculiar subdued tone of sunset sky. The sun and tone around it may be produced with it."

While the art historian continues to analyze the surface of the picture, Katlan's reference books provide an invaluable means for literally getting to the core of a painted work through the technical foundation of its structure. Katlan's contribution stands alone in that regard. It is hoped that these volumes will inspire others to dig further and augment the considerable information which he has made accessible. His two volumes are a must for any serious art reference library and an invaluable aid in authenticating American pictures of the 19th century.

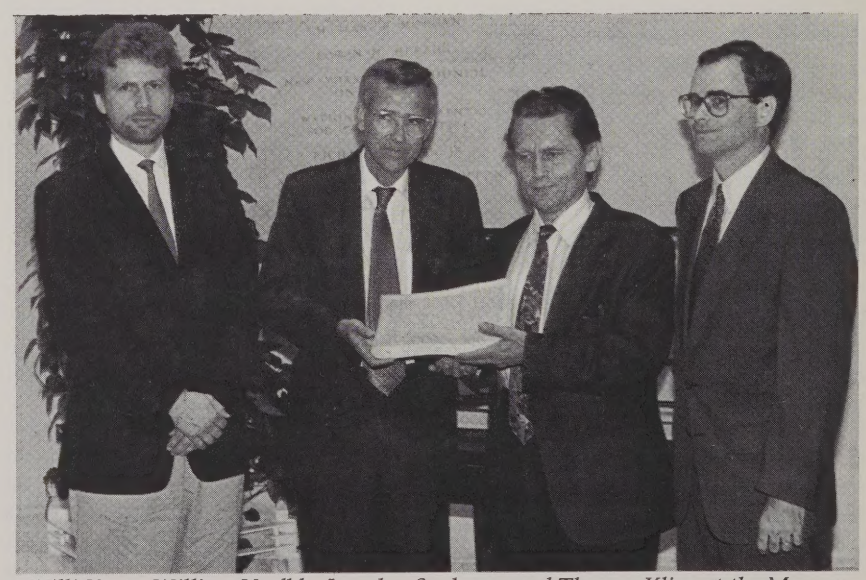
Nancy J. Little

Czech Documents Returned

Five medieval manuscripts from Czechoslovakia, which have been in the United States since at least 1900, began their homeward journey in a July ceremony at The Pierpont Morgan Library in New York.

The documents date from 1422 to 1452, a period of turbulence following the 1415 burning at the stake of radical religious reformer Jan Hus. Four are in the Czech language and one is in Latin. Written on vellum in the elegant and ornate script of the time, they relate to various civil and political events in and around the city of Zatec. One of Czechoslovakia's oldest historically documented cities, Zatec is located in northern Bohemia, northwest of Prague, and traces its origins to at least the 11th century.

The most important of the documents is a previously unknown treaty of 1443 calling for a truce between the citizens of Zatec and an important military leader of the time; a document of 1426 confirms a ransom payment for three captured Zatec burgesses; the earliest manuscript, dated 1422, is the only one in Latin and refers to the nearby village of Kosetice, which disappeared during the Thirty Years' War (1618-1648); a document of 1430 deals with a dispute over inheritance, and one of



Willi Korte, William Voelkle, Jaroslav Suchman and Thomas Kline at the Morgan Library ceremony. (Photograph courtesy of the Pierpont Morgan Library.)

1452 refers to property issues of Zatec burgesses.

The manuscripts had been purchased in Chicago around 1900 by an American collector, William J. Druecker. They were passed on to his son, who died in 1988 and who bequeathed them to his sisters, Helen Sargent and Jane Matson. Exactly when they left Zatec is anyone's guess; they were not listed in an 1892 inventory of the Zatec archives. As noted by the Morgan Library, because the city has had a history of wars and natural disasters, "the degree of preservation of its archives has been incommensurate with (Zatec's) historical significance."

The manuscripts' origins were traced by William Voelkle, the Morgan Library's curator of medieval and renaissance manuscripts, and Willi Korte, a specialist in the recovery of cultural property. The two had collaborated last year on the identification and return of several historical documents to the German town of Hambach (*IFARreports*, September 1992). In fact, it was a *New York Times* article about the Hambach documents which prompted Helen Sargent and Jane Matson to contact Mr. Voelkle for help in researching the documents they had inherited.

Mr. Voelkle contacted Willi Korte, who at first suspected they had been removed from Zatec during World War II. Mr. Korte travelled to Czechoslovakia and consulted with the Director of the State Regional Archives in Louny, where the Zatec archives are now stored, who confirmed that the five documents had originated in Zatec.

When Helen Sargent and Jane Matson learned of their importance, they decided to present the documents to the city of Zatec in memory of their father, "whose love of literature and history had inspired their own" and "as a token of our admiration for the people of the Czech Republic."

Mr. Voelkle commented, "The magnanimous return of these documents provides a positive and superb example for all. Hopefully, their unselfish act will encourage a respect for cultural and historical relics of all countries and nations." Mr. Korte added, "It's important that these countries realize that there is interest in the West, and that they need to develop a cultural policy to protect their cultural property."

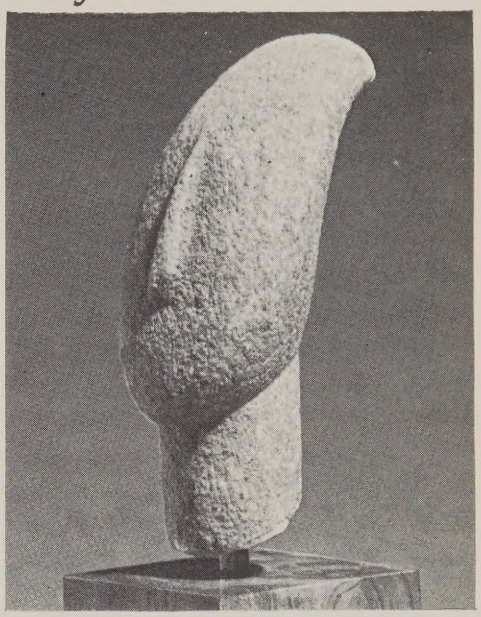
Mr. Voelkle presented the documents to Jaroslav Suchman, counselor and deputy permanent representative of the Czech Republic to the United Nations, on behalf of the two sisters, who were not in attendance. Mr. Suchman expressed his country's great joy in the return of the documents, and its sincere gratitude to the sisters, Mr. Voelkle, Mr. Korte, and Thomas Kline, an attorney who specializes in cultural property cases and who represented the Czech government in the manuscripts' return.

Florence Swanstrom

~Erratum~

In the July issue's article, Dali Deception Update, we inadvertantly omitted a line at the bottom of the second column of type. The sentence should read: "In affirming the lower court's finding of fraud, the Court of Appeals considered the relatively great disparity of sophistication between the defendants and their customers."

ALR Helps Recover Cycladic Head



Three inches high and almost 5,000 years old.

It's not every day that one comes across Cycladic marble heads dating from the third millennium B.C.

So in the New York office of the Art Loss Register, as we were thumbing through Sotheby's catalogue for a June sale of antiquities, lot #104: "A Cycladic Marble Head of a Goddess, Early Bronze Age II, circa 2600-2500 B.C., Height 3 inches, $4,000-$6,000" immediately stood out.

The head pictured in the catalogue appeared to be very similar to one reported to the Art Loss Register last year by insurance adjuster William Smith. It had belonged to a New York collector and had been discovered missing during the course of a 1991 inventory.

Sotheby's was immediately alerted. Following a personal examination of the head by Mr. Smith and the owner at Sotheby's, it was confirmed that lot #104 was indeed the missing Cycladic head. The consignor had told Sotheby's that the piece had been "inherited"; on learning its true provenance, however, the consignor relinquished any claim.

The owner, while delighted to have had the piece found, agreed to let Sotheby's auction it on behalf of the insurance underwriters, who had already paid the owner's claim. It subsequently sold on June 12 for $8,500.

F.S.

L.A. Recovery and Arrests

A carpenter and an electrician were arrested in Los Angeles August 10 for the 1992 theft of nine paintings, including works reportedly by Picasso, Degas, and Chagall, according to the *Los Angeles Times*. A third man, Vasilios Marmaras, owner of the Pancake Heaven restaurant in San Fernando, was arrested a week later and charged with attempting to sell the stolen artworks. The works were estimated to be worth $9 million and had not been insured.

Detective Bill Martin of the Los Angeles Police Department said, "As far as burglaries go, this was one of the most major of all time."

The paintings were discovered missing in February 1992 from a Los Angeles area storage facility where they had been kept for thirteen years. The owner, 85-year-old Eva Weisager, had inherited them from her sister, and apparently felt they would be safer in storage than in her small apartment.

An informant is said to have alerted the authorities to two individuals who were trying to sell a number of valuable paintings. One of the suspects, a 43-year-old carpenter named Peter MacKenzie, had reportedly worked part-time at the same warehouse "cleaning out storage rooms after customers stopped paying rent," according to his landlord. The second suspect, 37-year-old Alan R. McArthur, is an electrician.

The Los Angeles police made the arrests together with the FBI in simultaneous 2:00 a.m. raids to each suspect's home. Eight of the paintings were discovered behind a wall in MacKenzie's apartment when an FBI agent noticed a portion of sheet rock installed with screws instead of nails. "They were fitted like puzzle pieces in the wall," said FBI agent Virginia Curry.

The ninth painting was found wrapped in a pillowcase in McArthur's bedroom. All of the paintings appeared to be in good condition.

The list of recovered works identified by the FBI includes "The Party" by Pablo Picasso, although this attribution is now being questioned. The FBI identified the other works as: "The Balleteuse Fixing Her Shoes" by Edgar Degas; "Flowers on a Window Sill" by Marc Chagall; "Moroccan Chief" by Eugène Delacroix; "Head and Shoulders of a Young Woman" by Amedeo Modigliani; "Tonton, le Chien de Rajane" by Jean Boldini; "Well in a Spanish Courtyard" by André Derain; "Woman Overlooking Garden Through Window" by Louis Valtat; and "Circus Scene" by Chaim Soutine. (See listing at right.)

The Art Loss Register had a record of the theft and provided assistance during the course of the investigation.

F.S.

Münter Theft

After the museum closed for the day on Sunday, April 14, a thief broke into the basement of the Liljevalchs Konsthall in Stockholm, setting off an alarm. By the time police responded, some twenty minutes later, an important (but tiny) painting from the Gabriele Münter retrospective was gone. "Jawlensky and Werefkin in a Field" was the cover ilustration of the July *IFARreports*. Stockholm was the last stop for the show, already seen in Frankfurt and at the home of its organizer, the Lenbachhaus in Munich.

Lenbachhaus is home to the world's greatest collection of Kandinsky's work and also those of his dear friend and fellow painter Gabriele Münter who worked with him in his early years in Murnau. This picture came from the artist's estate and was given to Lenbachhaus by the Gabriele Münter foundtion in 1957. The museum believes the painting is worth more than its insured value and is very sad to have lost even one painting from the traveling exhibition.

Constance Lowenthal

Recoveries Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

BOLDINI, Jean (Italian, 1845-1931). *Tonton, Le Chien de Rajane*. Oil on canvas. 27 .9 x 22.9 cm. *N92.71.5. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, No. 122.)

CHAGALL, Marc (French, 1887-1985). *Flowers on a Windowsill*. Watercolor. 63.5 x 50.2 cm. *N92.71.7. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, No. 112.)

DEGAS, Edgar (French, 1834-1917). *Dancer Fixing Her Shoe*. Pastel on paper. 31.1 x 24.8 cm. *N92.71.2. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 108)

DELACROIX, Eugène (French, 1798-1863). *Moroccan Chief*, 1838. Oil on canvas. 34.3 x 25.4 cm. N92.71.4. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 109)

DERAIN, André (French, 1880-1954). *Well in a Spanish Courtyard*. Oil on canvas. 41.3 x 33.7 cm. N92.71.3. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 114)

PICASSO, Pablo, Attr. to (Spanish, 1881-1973). *The Party*. Oil on panel. 57.2 x 78.7 cm. Signed l/l. *N92.71.1. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 135)

SOUTINE, Chaim (Russian, 1894-1943). *Untitled*. Oil on canvas. 63.5 x 45.7 cm. N92.71.9. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 128)

VALTAT, Louis (French, 1869-1952). *Untitled*. Oil on canvas. 26.7 x 30.5 cm. N92.71.6. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92. no. 111)

Prints, Drawings

MODIGLIANI, Amedeo (Italian (1884-1920). *Untitled*. Blue crayon on paper. 40.6 x 29.2 cm. *N92.71.8. Los Angeles, CA. May 5, '91. (*IFARreports*, Feb./Mar. '92, no. 144)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

635

636

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

635 *"General Jackson of Salem"*, ca. 1830. Watercolor. *N93.341.6. Greenwich, CT. Jul. 14, '93. *Reward.*

636 POWELL, Lucien Whiting (1846-1930). *Grand Canal, Venice.* Oil on canvas. 57.5 x 92.5 cm. Signed, possibly on verso. Several previous owners signed their names on the verso. Cut from the frame. *N93.346.3. Tulsa, OK. May 30, '93.

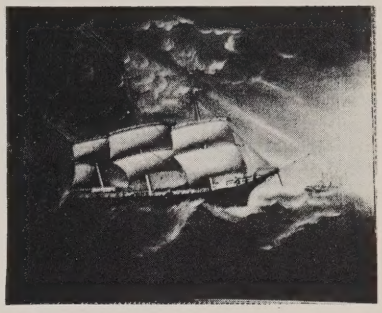
637 *Ship "Hamlet of Medford" Rounding Cape Horn*, ca. 1851. Oil on canvas? 72.5 x 95.0 cm. Three-masted ship in stormy seas, sails shortened, flying an American flag with another ship in the background. *N93.341.5. Greenwich, CT. Jul. 14, '93. *Reward.*

638 *Ship "Holyrood" in a Storm*, 1850. 72.5 x 95.0 cm. *N93.341.10. Greenwich, CT. Jul. 14, '93. *Reward.*

639 Unknown. *Hudson River Landscape.* Oil on canvas. 35.0 x 55.0 cm. Cut from frame. Hudson River School. One of a pair. *N93.346.2. Tulsa, OK. May 30, '93.

American, 20th Century

640 JONES, Chuck. *Don Coyote*, 1991. Oil on canvas. 60.0 x 45.0 cm. Signed and dated l/l: Chuck Jones '91. *N93.348.1. Corona del Mar, CA. Dec. 28, '92. *Reward.*



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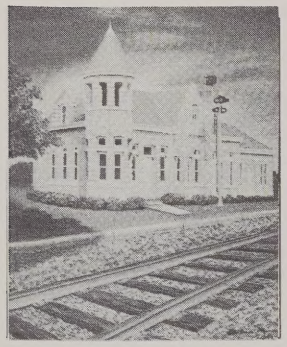

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641 MAKK, Americo. *Mesas*. Oil on canvas. 45.0 x 60.0 cm. Signature l/l. *N93.292.1. May 6, '93.

642 MINCE, Wilma. *Depot Museum*, 1992. Oil on canvas. 40.0 x 50.0 cm. Signed and dated l/r: "Wilma Mince/1992." *N93.340.1. New York, NY. Jan. 11, '93.

643 SHAFFER, Richard. *Eights (Untitled V)*, 1992. Oil on canvas and collage. 20.0 x 20.0 cm. Signed on back. N93.295.1. Santa Barbara, CA. Jun. 24, '93.

Belgian, 19th Century

644 Belgian School. *Young Boy with Dog in a Basket*. Oil. 27.0 x 22.5 cm. *N93.283.1. Sassenheim, The Netherlands. Apr. 25, '93.

645 DAMME, Frans Van (1858-1925). *Harbor Scene*. Oil on canvas. 40.0 x 60.0 cm. *N93.330.1. Brussels, Belgium. Oct. 11, '92. Interpol Number: E-25/2-1993

646 GEEFS, Jean (Jan) de (1825-94). *Still Life*. Oil? *N93.330.4. Brussels, Belgium. Oct. 11, '92. Interpol Number: E-25/2-1993

647 PINOT, Albert (1875-1962). *Still Life*. Oil? 40.0 x 50.0 cm. *N93.330.6. Brussels, Belgium. Oct. 11, '92. Interpol Number: E-25/2-1993

648 STEVENS, Alfred (1823-1906). *Portrait of a Young Girl*. Oil ? 70.0 x 40.0 cm. Signed. *N93.308.1. Uccle, Belgium. Jan. 27, '93. Interpol Number : E-31/2-1993

Belgian, 20th Century

649 DANDOY, Albert (1885-1977). *Winter Landscape*. Oil on panel. 28.0 x 43.0 cm. *N93.330.7. Brussels, Belgium. Oct. 11, '92. Interpol Number : E-25/2-1993

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650 GREEF, Amedée de (1878-1969). *Reading*. Oil on panel. 41.0 x 54.0 cm. *N93.330.3. Brussels, Belgium. Oct. 11, '92. Interpol Number : E-25/2-1993

651 L'OLIVIER, Fernand Allard (1883-1923). *Getting Dressed (La Toilette)*. Oil on canvas. 40.0 x 33.0 cm. *N93.330.5. Brussels, Belgium. Oct. 11, '92. Interpol Number : E-25/2-1993

652 MEIRING, Gabriel. *Portrait of a Nude*, 1979. Oil? 50.0 x 40.0 cm. Signed and dated l/l: "G. Meiring 79." *N93.308.2. Uccle, Belgium. Jan. 27, '93. Interpol Number : E-31/2-1993

Canadian, 20th Century

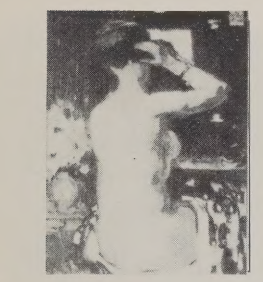
653 FORTIN, Marc-Aurèle (1888-1970). *Hochelaga in Snow*. Oil on board. 58.0 x 74.0 cm. Signed l/r. *N93.334.2. Montreal, Canada. Mar. 28, '93. Interpol Number : 93IPO02973

654 RIOPELLE, Jean Paul (b. 1923). *Untitled*. Oil on canvas. 50.0 x 65.0 cm. Signed l/r. *N93.334.1. Montreal, Canada. Mar. 28, '93. Interpol Number : 93IPO02973

Chinese, 19th Century

655 *Boca Tigris and Shanghai*, 1850. Gouache. 20.6 x 55.0 cm. A pair. *N93.341.7. Greenwich, CT. Jul. 14, '93. *Reward.*

656 *Hong Kong Harbor*, 1850. Oil on canvas. 42.5 x 75.0 cm. Whoampa Anchorange in Hong Kong. *N93.341.4. Greenwich, CT. Jul. 14, '93. *Reward.*



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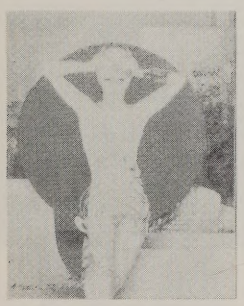

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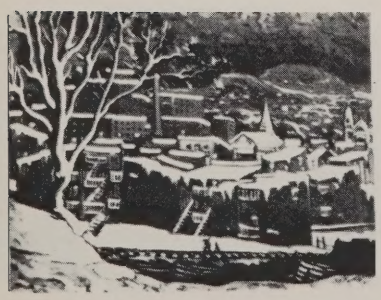

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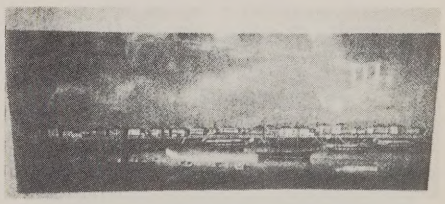

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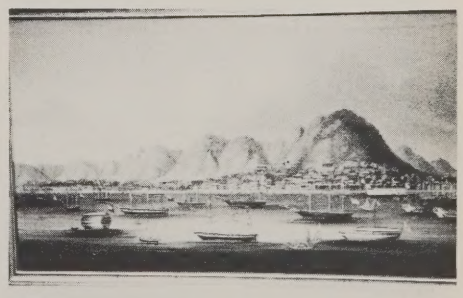


656

657 *Ship "Joseph Litchfield"*, 1855. Oil on canvas. 60.0 x 83.8 cm. In an elaborate carved frame. *N93.341.3. Greenwich, CT. Jul. 14, '93. *Reward.*

658 *Ship "Northern Light"*, 1851. Oil on canvas. 70.0 x 95.0 cm. Hong Kong Harbor. In an elaborate carved dragon frame. *N93.341.1. Greenwich, CT. Jul. 14, '93. *Reward.*

Colombian, 19th Century

659 *Archangel of Silence.* Oil on panel and plaster. *N93.299.6. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993

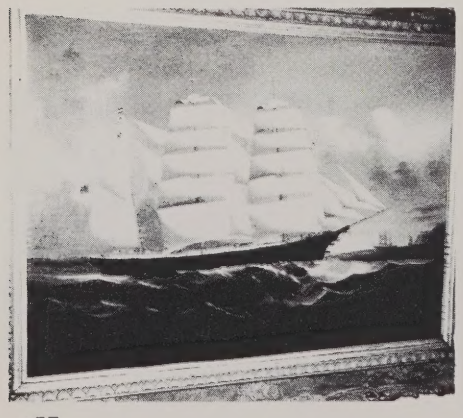
660 *Baptism of Christ.* Oil. A reredos. *N93.299.1. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993

661 *St. John the Evangelist.* Oil on panel and plaster. *N93.299.5. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993

662 *St. Luke .* Oil on panel and plaster. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993

663 *St. Mark. O*il on panel and plaster. *N93.299.3. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993

664 *St. Matthew.* Oil on panel. *N93.299.2. Santander, Colombia. Aug. 4, '93. Interpol Number : E-39/3-1993



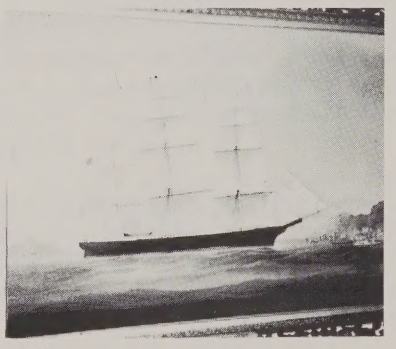
657

Czechoslovakian, Century Unknown

665 NAVRATIL, Jozef. *Landscape.* Distemper on paper. 21.5 x 26.5 cm. A small town or village in the mountains, a couple seated beneath a tree on a rocky ledge, with hills and castle ruins in the background, a herd of cattle and two figures in a valley; and a barn and part of the town in the lower left. N93.301.1. Prague, Czechoslovakia. Aug. 8, '90.

Danish, 20th Century

666 WOLKING, R. *De Kracht van de Gedachte (The Strength of Thought)*, 1989. Oil. 50.0 x 80.0 cm. Signed l/l. *N93.344.4. Amsterdam, The Netherlands. Dec. 31, '92.



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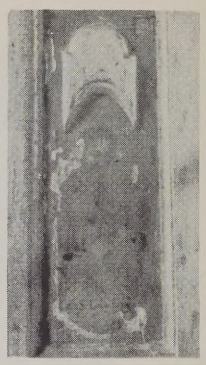

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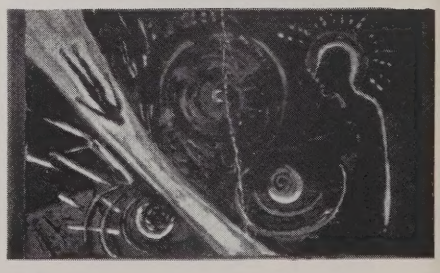


666

667 WOLKING, R. *Diosa del Sol*, 1991. Oil. 85.0 x 55.0 cm. Signed lower right. *N93.344.1. Amsterdam, The Netherlands. Dec. 31, '92.

668 WOLKING, R. *La Sagrada Familia*, 1991. Oil. 95.0 x 60.0 cm. Signed l/c. *N93.344.3. Amsterdam, The Netherlands. Dec. 31, '92.

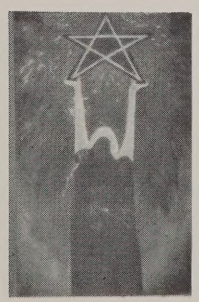
669 WOLKING, R. *Surya*, 1991. Oil. 95.0 x 50.0 cm. Signed l/l. *N93.344.2. Amsterdam, The Netherlands. Dec. 31, '92.

670 WOLKING, R. *Tau*, 1992. Oil. 65.0 x 135.0 cm. Signed l/r. *N93.344.5. Amsterdam, The Netherlands. Dec. 31, '92.

Dutch, 17th Century

671 BOUT, Peeter, Attr. to. *The Annunciation.* Oil on panel. 35.5 x 26.0 cm. *N93.285.1. Amsterdam, The Netherlands. Apr. 21, '93. Interpol Number : 11643/19-5-93

667



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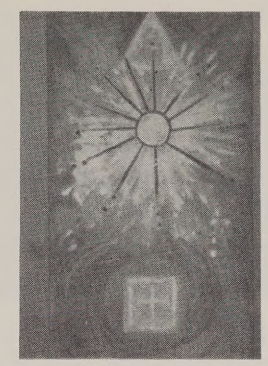

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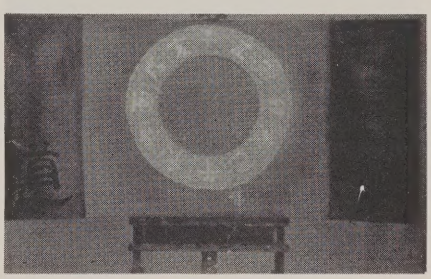

670

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672

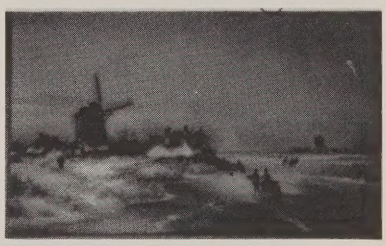
Dutch, 19th Century

672 APOL, Lodewijk Franciscus H. "Louis" (1850-1936). *Winter Scene with Horse and Wagon.* Oil on canvas. 81.0 x 112.0 cm. Signed l/r. *N93.385.1. Lochem, The Netherlands. Jan. 6, '93.

673 KLEIJN, Lodewijk Johannes. *Winter Landscape with Windmills.* Oil on canvas. 49.0 x 80.0 cm. Signed l/r. *N93.385.4. Lochem, The Netherlands. Jan. 6, '93.

674 MIRANI, Everardus Benedictus G. P. (1810-81). *Winter Scene with Castle Ruins.* Oil on canvas. 58.0 x 75.0 cm. Signed l/l. *N93.385.3. Lochem, The Netherlands. Jan. 6, '93.

675 NAKKEN, Willem Karel (1835-1926). *Horses in a Stall.* Oil on canvas. 54.0 x 78.0 cm. Signed l/l. *N93.385.2. Lochem, The Netherlands. Jan. 6, '93.



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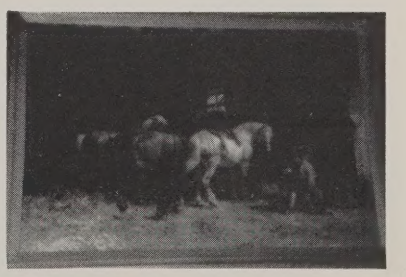


675

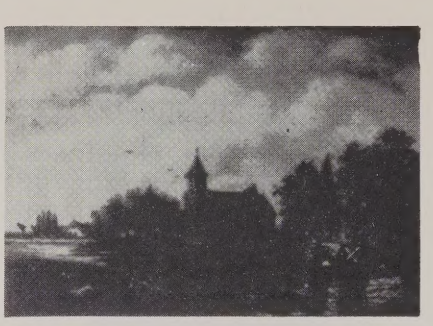
676 RIJTHOVEN, Bernard van. *Charge of the Heath on the Weelde Ravels, 1831.* Oil. 24.0 x 30.0 cm. Signed with a monogram -- a stylized capital letter "R", a small letter "v" in the loop of the "R" and a "b" hanging in the perpendicular line of the "R". *N93.282.1. Goirle, The Netherlands. Apr. 6, '93.

677 RIJTHOVEN, Bernard van. *Rifleman Meeting a Friend of the Citizen Soldiery in Goirle.* Oil. 24.0 x 30.0 cm. Signed with a stylized capital letter "R", a small letter "v" in the loop of the "R", and a "b" hanging in the perpendicular line of the "R". N93.282.3. Goirle, The Netherlands. Apr. 6, '93.

678 RIJTHOVEN, Bernard van. *Watchmen near the Watermill of Goirle.* Oil. 24.0 x 30.0 cm. Signed with a monogram, a stylized capital letter "R", a small letter "v" in the loop of the "R" and a "b" hanging in the perpendicular line of the "R". *N93.282.2. Goirle, The Netherlands. Apr. 6, '93.

679 VERHEYDEN, François (1806-89). *Tired from Reading (Moe gelezen),* 1843. Oil on panel. 14.0 x 12.0 cm. Signed and dated l/r: F. Verheyden 1843. *N93.306.2. Lier, Belgium. Sep. 23, '92. Interpol Number : E-20/2-1993

676



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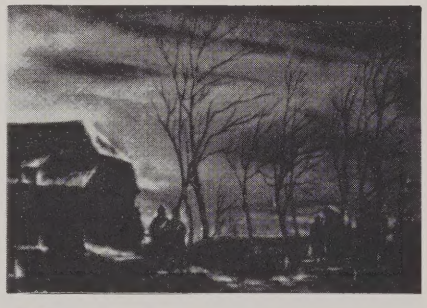

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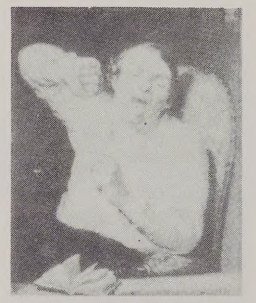


679

680

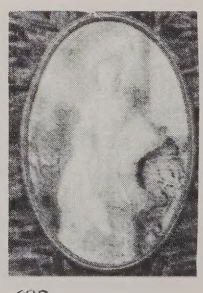
680 VERSCHUUR, Wouter (1812-74). *On the Way Home.* Oil on panel. 34.0 x 43.0 cm. Signed l/r. *N93.327.1. Herne, Germany. Jul. 3, '92. Interpol Number : E-193/10-1992

681 VERVEER, S.L. *Woman Repairing Net with a Child.* Oil. 20.0 x 17.0 cm. *N93.283.2. Sassenheim, The Netherlands. Apr. 25, '93.

English, 18th Century

682 GAINSBOROUGH, Thomas (1727-88). *Portrait of the Honorable Mrs. Graham.* Oil on ivory. 50.0 x 40.0 cm. Oval miniature possibly of a larger portrait which is in the National Gallery in Scotland. A standing figure of a young woman wearing a pink dress (circa 1770) and a pink hat with white plumes, holding a white feather fan in her right hand and resting her left elbow on a wall, a landscape in the background. Within a wood grained mitered mat within a larger ivory frame set with metal mounts. *N93.288.1. Los Angeles, CA. Jun. 1, '93.

681



682

Flemish, 16th Century

683 BRUEGHEL, the Elder, Jan, Attr. to (1568-1625). *Virgin and Child*. Oil on panel. 24.0 x 32.0 cm. Old labels with the name of the artist, title and place of exhibition on verso. *N93.306.1. Lier, Belgium. Sep. 23, '92. Interpol Number : E-20/2-1993

Flemish, 17th Century

684 RUBENS, Peter Paul (1577-1640). *The Last Judgment*, 1616. Oil. 176.0 x 240.0 cm. N93.338.1. Bucharest, Romania. Jun. 17, '93.

685 TENIERS , the Younger, David (1610-90). *The Jealous Woman*. Oil on panel. 28.0 x 37.0 cm. Signed: David Teniers Fecit. I *N93.306.3. Lier, Belgium. Sep. 23, '92. Interpol Number : E-20/2-1993

683

French, 17th Century

686 Unknown. *Temptation of St. Anthony*. Oil on canvas. 100.0 x 150.0 cm. *N93.321.1. Carpentras, France. Date of theft unknown, prior to Jul. 30, '92. Interpol Number : E-11/1-1993

French, 18th Century

687 WATTEAU, Louis Joseph, Attr. to (1731-98). *The Happy Family or The Satisfactions of Marriage (L'Heureuse Famille or La Satisfaction du Mariage)*. Oil on panel. 33.5 x 26.0 cm. May bear a number (353 or 872) on the stretcher. Lille, France. Feb. 18, '93. Interpol Number : E-42/3-1993

German, 19th Century

688 SCHWINGE, Friedrich Wilhelm (1852-1913). *Spring*. Oil on canvas. 45.0 x 65.0 cm. *N93.330.2. Brussels, Belgium. Oct. 11, '92. Interpol Number : E-25/2-1993

Italian, 17th Century

689 GUERCINO, Giovanni, Francesco Barbieri, called Il, Attr. to (1591-1666). *Holy Family and the Infant St. John the Baptist*. Oil on canvas. 165.0 x 150.0 cm. *N93.333.1. Hampshire, England. Jul. 12, '93.

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Italian, 19th Century

690 BAPPONI, F. *Banquet Scene*, 1865. Oil on canvas. 117.5 x 102.5 cm. Signed l/r. Cut from frame. *N93.346.1. Tulsa, OK. May 30, '93.

691 FUNNO, Nicolo. *"Raritan"*, 1853. Gouache. 52.5 x 77.5 cm. Inscribed below in white: *Ship Raritan Peter Hanson Master in Quarantine.* *N93.341.2. Greenwich, CT. Jul. 14, '93. *Reward.*

692 PALIZZI, Filippo (1818-99). *Ladies Riding Donkeys* (Copy after Goya tapestry cartoon.) Oil on canvas. *N93.326.15. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

Italian, 20th Century

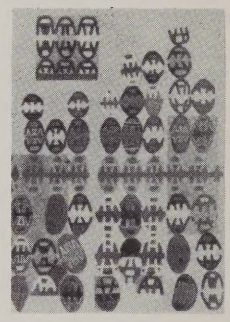
693 *Abstract Composition.* Mixed media on canvas. 94.0 x 156.3 cm. *N93.326.6. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

694 BASALDELLA, Afro (1912-76). *Sketch for a Feminine Figure*, 1952. Oil on canvas. 110.0 x 110.0 cm. Dated 1952. *N93.326.10. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

695 CAPOGROSSI, Giuseppe (1900-72). *Superficie 44*, 1953. Oil on canvas. 140.0 x 99.5 cm. *N93.326.14. Rome, Italy. Dec. 12, '91.Interpol Number : E-233/12-1992

696 SPADINI, Armando (1883-1925). *Mother and Child/Portrait of A. F. Figueroa.* Oil on canvas. 110.0 x 76.0 cm. Double-sided. *N93.326.16. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

694



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Swiss, 20th Century

697 GIACOMETTI, Alberto (1901-66). *Portrait of the Artist's Wife*, 1958. Oil on canvas. 78.8 x 57.5 cm. Signed and dated l/r: "Alberto Giacometti 1958." *N93.339.1. In transit from Kent, CT to New York, NY. Jul. 27, '93.

Prints, Drawings

English, 19th Century

698 BONINGTON, Richard Parkes (1802-28). *View of Venice*, 1827. Pen and brown ink. 9.5 x 16.5 cm. Marked "Bonington", No. JK 5140. *N93.297.5. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

French, 18th Century

699 CONSTANTIN, Jean-Antoine (1756-1844). *Three Drawings of Italian City Walls*. Pen, ink and wash. 11.5 x 17.5 cm. Nos. JK 5136, 5137, 5138. Marked "Constantin d'Aix". *N93.297.3. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

697

French, 19th Century

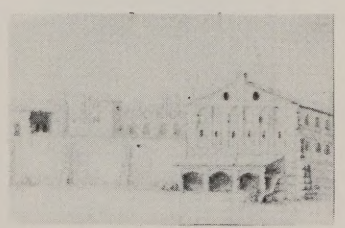
700 AGUTTE, Georgette (1867-1922). *Landscape*. Pencil on paper. 26.6 x 23.3 cm. Signed: Aguttes. Inventory No. JK 5216. *N93.297.13. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

701 BRESDIN, Rodolphe, Attr. to. *Columns and Architrave in Ruins with an Arch Behind*. Pen and ink on tracing paper. 16.8 x 21.3 cm. No. JK 5184. *N93.297.6. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

702 DELACROIX, Eugène (1798-1863). *Paris Rooftops*, 1824. Brown ink and watercolor. 20.3 x 27.4 cm. Stamped "ED". *N93.297.1. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

703 DUPRE, Jules (1811-89). *Landscape*. Charcoal and white gouache on paper. 10.5 x 16.8 cm. Signed l/l: "J. D." Inventory No. JK 5155. *N93.297.9. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

698



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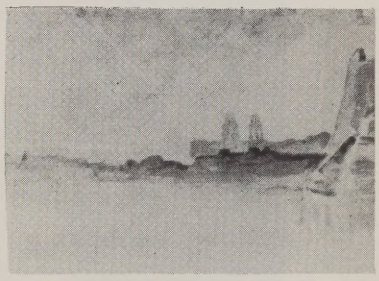

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704 FLANDRIN, Paul Jean (1811-1902). *Landscape*. Pencil. 9.1 x 15.9 cm. with white highlights on blue paper. Inventory no. JK 5213. *N93.297.10. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

705 GUILLAUMET, Gustave Achille, Attr. to (1840-87). *Set of five landscape studies*. Pencil on paper. 23.2 X 14.8 cm. Inventoried under Nos. JK 5185, 5186, 5187, 5188, and 5190. One measures 14.8 x 23.3 cm. The first: horizontal of a river with a hill on the bank center, a tree at extreme left; the second, a sketchy study with a house at left and a tree on right; the third, a group of trees at left with a stream at the base; the fourth, a sketchy study of a house at right with a tree trunk at left; and the fifth, a sparse drawing of an indistinct landscape. *N93.297.12. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

706 MATISSE, Henri (1869-1954). *Dix Danseuses*, 1925. Lithograph. Signed l/r. Edition no.: 17/130. *N93.347.1. New York, NY. Jul. 21, '93. *Reward.*

707 MILLET, Jean François (1814-75). *View of Vichy*, 1866. Pen and ink. 19.5 x 34.0 cm. No. JK 5178. With the word "Vichy" written on it. Sketch of field with a group of trees in the left middle ground. *N93.297.7. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

708 MOREAU, Gustave (1826-98). *Classical landscape*, 1857. Pen and ink and brown ink wash on paper. 19.0 x 26.2 cm. *N93.297.14. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

709 ROUSSEAU, Theodore (1812-67). *Four Studies of Fields*. Pen and ink. 18.5 x 26.0 cm. Nos. JK 5146, 5147, 5148, 5149. One sketch with seven trees; and three of one tree in the right foreground. *N93.297.8. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

710 TROYON, Constant (1810-65). *Herd of Cattle*. Pencil with white highlights. 15.4 x 23.1 cm. Inventory no. JK 5152. Landscape with three cows in the center, two lying down and one standing. *N93.297.11. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

711 Unknown. *Two Drawings of a Fisherwoman and Seascape*. Brown ink and wash. 20.7 x 10.4 cm. No. JK 5209 and No. JK 5210. *N93.297.2. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

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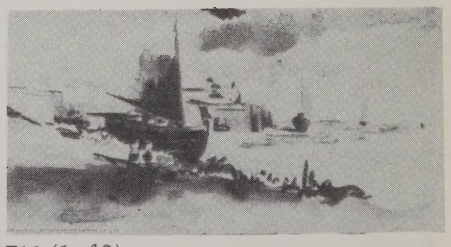
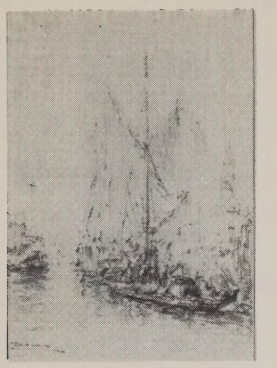


711 *(1 of 2)*



712

712 ZIEM, Félix (1821-1911). *View of Venice*. Pen, ink and wash. 22.0 x 15.0 cm. Signed "Ziem". No. JK 5211. *N93.297.4. Geneva, Switzerland. Nov. 11, '92. Interpol Number : E-47/3-1993

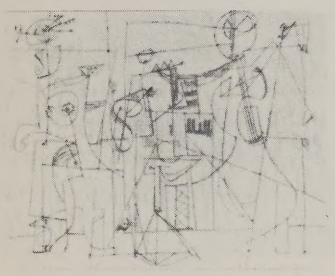
Italian, 20th Century

713 BASALDELLA, Afro (1912-76). *A Double Figure*, 1934. Drawing on paper. 94.0 x 150.0 cm. Signed and dated l/r. *N93.326.3. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

713

714 BASALDELLA, Afro (1912-76). *A Small Concert*, 1948. Charcoal on paper. 100.0 x 130.0 cm. Signed l/r. *N93.326.1. Rome, Italy. Dec. 12, '91. Interpol Number: E-233/12-1992.

715 BASALDELLA, Afro (1912-76). *A Woman Knitting*, 1944. On paper. 62.0 x 47.0 cm. Signed and dated l/r. *N93.326.9. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992



714

716 BASALDELLA, Afro (1912-76). *Woman Sewing*, 1943. Charcoal on paper. 70.0 x 45.0 cm. Signed and dated l/r. *N93.326.8. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

717 BASALDELLA, Afro (1912-76). *An American City*, 1951. Charcoal on paper. 110.0 x 85.0 cm. Signed and dated l/r. *N93.326.5. Rome, Italy. Dec. 12, '91. Interpol Number: E-233/12-1992

715

718 BASALDELLA, Afro (1912-76). *Composition*, 1948. Charcoal on paper. 60.0 x 80.0 cm. Signed l/r. *N93.326.2. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

719 BASALDELLA, Afro (1912-76). *Composition*, 1948. Charcoal on paper. 80.0 x 60.0 cm. Signed and dated l/r. *N93.326.7. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

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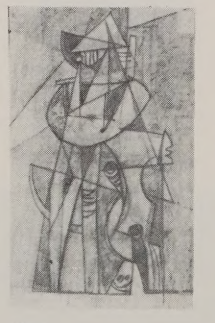


719

720 BASALDELLA, Afro (1912-76). *Composition*, 1949. Crayon on paper. 30.0 x 135.0 cm. *N93.326.13. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

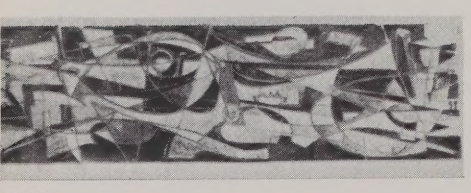
721 BASALDELLA, Afro (1912-76). *Drawing for the Planet of Felicity*, 1948. Charcoal on paper. 150.0 x 100.0 cm. Signed and dated l/r. *N93.326.11. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

722 BASALDELLA, Afro (1912-76). *Maria*, 1944. Charcoal on paper. 50.0 x 70.0 cm. Signed l/r. *N93.326.4. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

723 BASALDELLA, Afro (1912-76). *Project for Figure*, 1949. Crayon on paper. 140.0 x 75.0 cm. Signed and dated l/r. *N93.326.12. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

Japanese, 18th Century

724 TOYOKUNI, Utagawa (1769-1825). *New Year Scene*. Paper. 255.0 x 144.0 cm. Signed l/l, with the collector's seal of Hayashi Tadamasa in l/r. *N93.286.1. Amsterdam, The Netherlands. May 19, '93.



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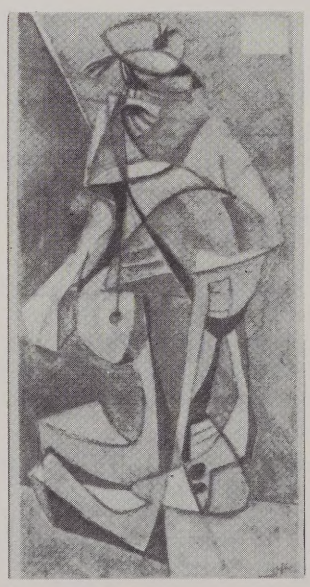


723

Sculpture

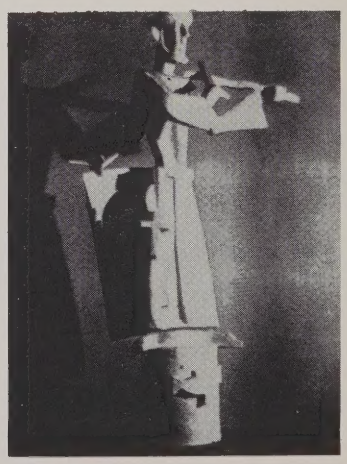
American, 20th Century

725 DAILEY, Dan. *Snake*, 1976. Glass, brass and jade. Ht. 32.0 cm. Signed: Dan Dailey. *N93.289.1. Purchase, NY. May 29, '93.

Austrian, 20th Century

726 *St. Francis*. Bronze. Ht. 75.0 cm. *N93.276.1. Telfs/Tirol, Austria. Mar. 29, '93. Interpol Number : 1371946/1-II10U

725



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Czechoslovakian, 15th Century

727 *Virgin and Child*, 1500. Polychromed wood. Ht. 110.0 cm. Some slight woodworm damage. Standing figure of the Virgin Mary holding a nude figure of the Infant Jesus in her left arm, and a scepter in her right hand. *N93.304.1. Touzim, Czech Republic. Oct. 15, '92. Interpol Number : E-15/2-1993

Dutch, 20th Century

728 HALLEMA, Ruurd. *Teder.* Bronze. Ht. 60.5 cm. *N93.280.1. Borne, The Netherlands. Mar. 20, '93.

European, 19th Century

729 *Madonna and Child.* Polychromed wood. *N93.343.2. Eindhoven, The Netherlands. Dec. 11, '92.

730 *Joseph.* Polychromed wood. *N93.343.3. Eindhoven, The Netherlands. Dec. 11, '92.

French, 16th Century

731 *Head of St. Blaise.* Granite. *N93.319.1. Head only removed. Face damaged. Bulat-Pestiven, France. Nov. 6, '92. Interpol Number: E-22/2-1993

732 *Pietà.* Polychromed wood. 50.0 x 70.0 cm. *N93.311.2. Plougasnou, France. Nov. 5, '92. Interpol Number: E-246/12-1992

733 *St. Eligius.* Polychromed wood. Ht. 110.0 cm. *N93.311.1. Plougasnou, France. Nov. 5, '92. Interpol Number : E-246/12-1992

734 *St. Sebastian.* Polychromed wood. Ht. 95.0 cm. *N93.320.1. Censerey, France. Nov. 30, '92. Interpol Number : E-12/1-1993

735 *The Virgin of Calvary.* Polychromed and gilded wood. Ht. 110.0 cm. *N93.311.3. Plougasnou, France. Nov. 5, '92. Interpol Number : E-246/12-1992

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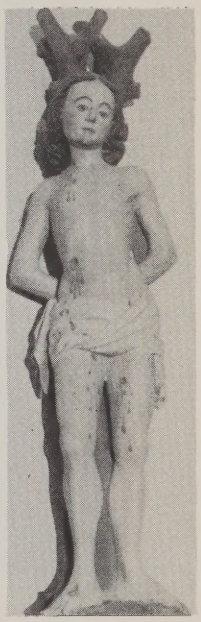

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French, 17th Century

736 *Bishop*. Polychromed and gilded wood. Ht. 20.0 cm. From the Church of Saint-Priest Ligoure. *N93.312.3. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

737 *St. Eutrope*. Gilded wood. Ht. 38.0 cm. Missing his right arm. Listed in the Correze Department Inventory. Originally part of an altar dedicated to St. Eutrope and set within an arched niche. *N93.324.1. Beaulieu-sur-Dordogne, France. Nov. 13, '92. Interpol Number : E-35/2-1993

738 *St. Mark*. Polychromed wood. Ht. 110.0 cm. Inscribed on the base: St. Marc. *N93.311.4. Plougasnou, France. Nov. 5, '92. Interpol Number : E-246/12-1992

739 *Virgin Mary*. Wood. Ht. 40.0 cm. Missing her right hand. From the Chapelle de St. Hilaire les Places. *N93.312.5. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

740 *Virgin and Child*. Gilded wood. Ht. 60.0 cm. From the Church at Feytiat. *N93.312.4. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

741 *Virgin and Child*. Polychromed and gilded wood? From the Church at La Meyze. Ht. 91.0 cm. *N93.312.6. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

French, 18th Century

742 *Pope*. Polychromed wood. From the Church at Saint-Priest Ligoure. Ht. 50.0 cm. *N93.312.2. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

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743 *Virgin Mary.* Gilded wood. From the Church of St. Jean de Ligoure. Ht. 70.0 cm. *N93.312.7. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

744 *Virgin and Child.* Polychromed and gilded wood. From the Church of Jourgnac. Ht. 30.0 cm. *N93.312.1. Haute Vienne, France. Sep. 11, '92. Interpol Number : E-208/11-1992

745 *Virgin and Child.* Gilded wood. Ht. 75.0 cm. *N93.318.1. Malemort, France. Nov. 22, '92. Interpol Number : E-29/2-1993

French, 19th Century

746 BOURDELLE, Antoine (1861-1929). *Arm.* Bronze. Ht. 20.0 cm. Signed: Stylized signature of the sculptor of a triangular "A" and horizontal "B". Bears the Roman numeral "I". Inscribed: "By bourdelle." First proof, cast by Valsuani of a study for the "Little warrior stretched out with sword" (Petit Guerrier allongé au glaive). *N93.323.1. Paris, France. Jan. 22, '93. Interpol Number : E-46/3-1993

Italian, 19th Century

747 GUGLIELMI, Luigi (1834-1907). *Chastisement of Cupid.* Marble. Ht. 135.0 cm. Signed on the base: Luigi Guglielmi ROMA. Standing figure of Venus, partially nude, her left arm raised and holding a switch, her right arm over her breast, a small figure of Cupid, holding a bow with a quiver on his back, standing beside her. *N93.346.4. Tulsa, OK. May 30, '93.

Mexican, 20th Century

748 GUTIERREZ, Victor. *Fuerza y Moviemiento*, 1982. Bronze. 137.5 x 55.0 x 67.5 cm. Signed, dated and numbered: Victor Gutierrez '82 III/IX. *N93.274.1. San Diego, CA. Jun. 28, '93. *Reward.*

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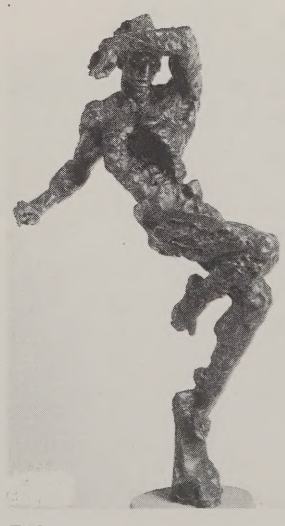
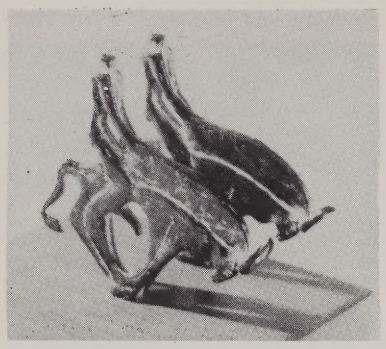


748

Decorative Arts



749

749 TOLEDO, Francisco (b. 1940). *Two Riders (Dos Jinetes)*, 1975. Bronze. 8.5 x 9.5 x 5.0 cm. Inscribed: "II/III." *N93.329.1. Fellbach/Baden-Württemberg, Germany. Jun. 20, '92. Interpol Number : E-199/10-1992

Miscellaneous Articles

European, Century Unknown

750 *Miniature of a Madonna.* Porcelain. Plaquette with representation of a Madonna. N93.343.4. Eindhoven, The Netherlands. Dec. 11, '92.

751 *Triptych of Madonna and Child.* Madonna and Child in the middle panel; with patron saints on the side panels. N93.343.5. Eindhoven, The Netherlands. Dec. 11, '92.

French, 19th Century

752 REMOND, Jean, Attr. to (1872-1913). *Triptych.* Champlevé enamel on copper. Signed on the middle panel. *N93.343.1. Eindhoven, The Netherlands. Dec. 11, '92.

752

Candlesticks, Candelabra, Lamps

Italian, 17th Century

753 Pair of candlesticks. Brass? Ht. 30.0 cm. Recorded in the Florence Monuments and Fine Arts Inventory under No. 09/00042370. *N93.331.2. Greve-in-Chianti, Italy. Oct. 22, '92. Interpol Number : E-8/1-1993

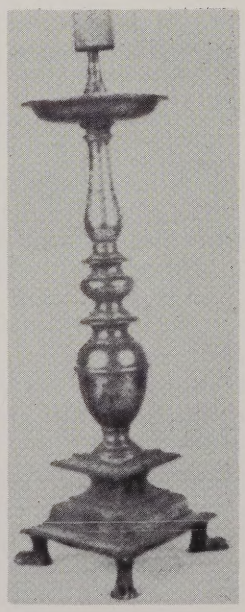
Italian, 18th Century

754 Candlestick. Bronze. Ht. 16.5 cm. *N93.328.3. Firenzuola, Italy. Nov. 8, '91. Interpol Number : E-37/3-1993

755 Candlestick. Bronze. Ht. 23.0 cm. *N93.328.5. Firenzuola, Italy. Nov. 8, '91. Interpol Number : E-37/3-1993

756 Candlestick. Bronze. Ht. 14.0 cm. *N93.328.6. Firenzuola, Italy. Nov. 8, '91. Interpol Number : E-37/3-1993

757 Pair of candlesticks. Bronze. Ht. 29.0 cm. *N93.328.4. Firenzuola, Italy. Nov. 8, '91. Interpol Number : E-37/3-1993



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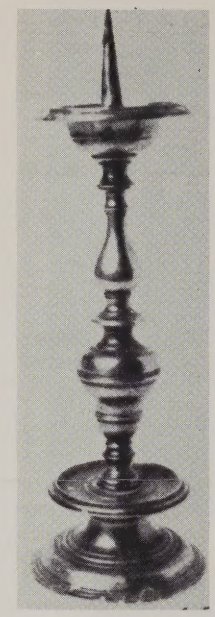

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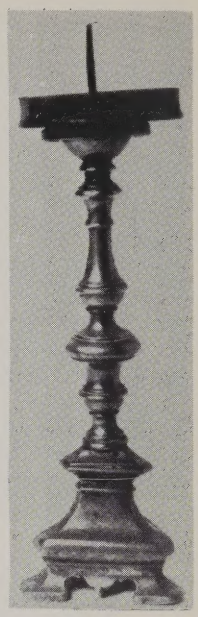

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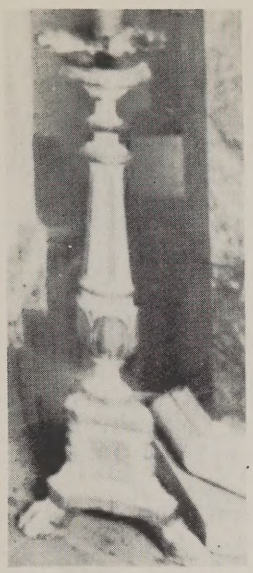

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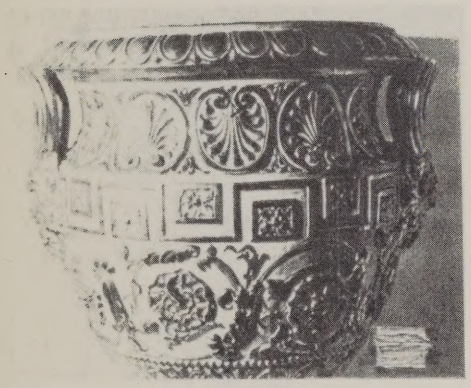

759

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Italian, 19th Century

758 Four candlesticks. Wood. Ht. 110.0 cm. *N93.331.1. Greve-in-Chianti, Italy. Oct. 22, '92. Interpol Number : E-8/1-1993

Ceramics, Pottery, Porcelain

French, 19th Century

759 Vase. Terracotta. Diam. 50.0X Ht. 80.0 cm. *N93.326.17. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

Clocks, Timepieces, Watches

English, 19th Century

760 Table Clock. Copper and wood. Copper clock face with silver colored numerals, engraved flower motif, furnished with a cartouche of the maker's name "Thomas Smith London"; in a wooden case with cast pine cone finials. *N93.284.1. Baarn, The Netherlands. Apr. 8, '93.

European, 19th Century

761 Mantel clock. Gilded bronze and enamel. *N93.308.3. Uccle, Belgium. Jan. 27, '93. Interpol Number : E-31/2-1993

French, 19th Century

762 Mantel clock. Gilt bronze and enamel. Ht. 40.0 cm. Empire style. *N93.307.1. Ghent, Belgium. Nov. 9, '92. Interpol Number : E-21/2-1993

Icons

Russian, 17th Century

763 *The Last Judgment*. Tempera, chalk, and panel. 45.5 x 37.0 cm. Repaired crack in upper left. *N93.302.1. Zurich, Switzerland. Dec. 21, '92. Interpol Number : E-36/2-1993

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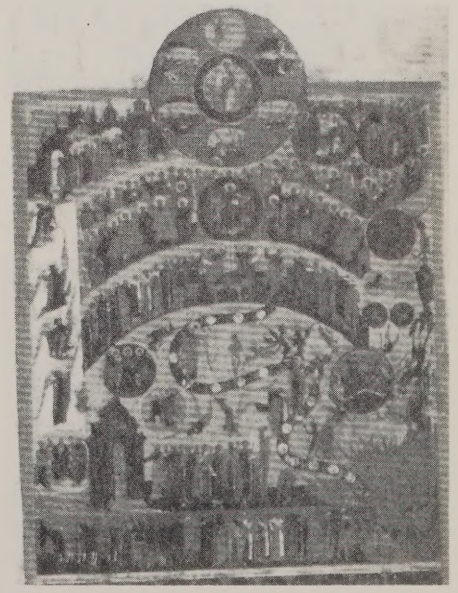

763

Yugoslavian, 19th Century

764 *The Resurrection.* Distemper on panel. 39.0 x 29.0 cm. *N93.316.2. Lesnovo, Macedonia, the former Yugoslavia. Oct. 2, '92. Interpol Number : E-249/12-1992

765 *St. Basil, St. Gregory and St. John.* Distemper on panel. 31.0 x 26.0 cm. *N93.316.1. Lesnovo, Macedonia, the former Yugoslavia. Oct. 2, '92. Interpol Number : E-249/12-1992

Yugoslavian, Century Unknown

766 *St. Cyril and St. Methodius.* Distemper on panel. *N93.316.3. Lesnovo, Macedonia, the former Yugoslavia. Oct. 2, '92. Interpol Number : E-249/12-1992

Unknown, 19th Century

767 *Virgin and Child*, 1825. Ochre and metal. *N93.342.1. Beernem, Belgium. Jun. 7, '92.

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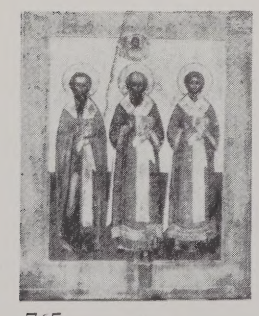

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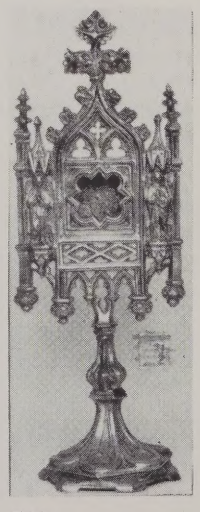

769

Liturgical Objects

Belgian, 19th Century

768 Monstrance reliquary of St. Bridget of Ireland. Brass and gilded brass. Ht. 33.0 cm. *N93.298.4. Gerpinnes, Belgium. Jan. 5, '92. Interpol Number : E-41/3-1993

769 Monstrance reliquary. Brass and gilded brass. Neo-Gothic style. I *N93.298.5. Gerpinnes, Belgium. Jan. 5, '92. Interpol Number : E-41/3-1993

770 FAVIER. Chalice, 1864. Silver gilt and semi-precious stones. Ht. 26.0 cm. With Belgian hallmarks for 1831 and 1868. Neo-Gothic style. *N93.298.2. Gerpinnes, Belgium. Jan. 5, '92. Interpol Number : E-41/3-1993

771 JOURDAIN, Louis. Chalice, 1831. Silver. Ht. 24.5 cm. Base signed "L.J." With Belgian hallmarks for 1831 and 1868. *N93.298.1. Gerpinnes, Belgium. Jan. 5, '92. Interpol Number : E-41/3-1993

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772 JOURDAIN, Louis. Monstrance. Silver. Ht. 65.0 cm. Signed with the initials: "L.J." With Belgian hallmarks for 1831 and 1868. *N93.298.3. Gerpinnes, Belgium. Jan. 5, '92. Interpol Number : E-41/3-1993

Italian, 18th Century

773 Ciborium. Silvered metal. W. 14.0 cm. Recorded in the Florence Monuments and Fine Arts Inventory under No. 09/00042346. *N93.331.3. Greve-in-Chianti, Italy. Oct. 22, '92. Interpol Number : E-8/1-1993

774 Reliquary. Silver. Ht. 23.0 cm. *N93.328.1. Firenzuola, Italy. Nov. 8, '91. Interpol Number : E-37/3-1993

Italian, 19th Century

775 Incense boat. Silver metal. 10.0 x 22.0 cm. *N93.328.2. Firenzuola, Italy. Nov. 8, '91. Interpol Number: E-37/3-1993

Italian, Century Unknown

776 Crucifix. Wood. 52.0 x 30.0 cm. Recorded in the Florence Monuments and Fine Arts Inventory under No. 09/00042371.*N93.331.4. Greve-in-Chianti, Italy. Oct. 22, '92. Interpol Number : E-8/1-1993

Metalwork

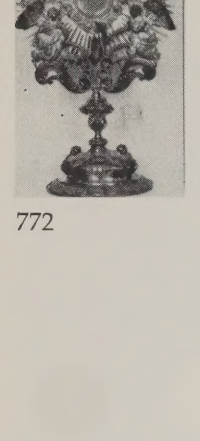
French, 19th Century

777 Pair of vases. Gilded bronze and porphyry. Empire style. *N93.326.18. Rome, Italy. Dec. 12, '91. Interpol Number : E-233/12-1992

Objects of Art

French, 19th Century

778 Box, 1860. Gilded bronze, lapis and marble. 15.0 x 15.0 x 25.0 cm. *N93.279.1. Brussels, Belgium. Jan. 31, '93.



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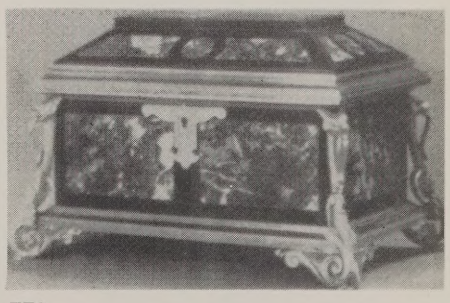


778

Antiquities

Sculpture

Iranian, 15th Century, BC

779 *Seated Lion.* Metal. *N93.296.20. Ilam, Iran. Apr. 19, '91. Interpol Number : 91-1-004662

Iranian, 2nd Millennium, BC

780 *Snake Goddess?* Metal. Statuette of woman with her arms outstretched holding snakes; with long hair and long, oblique eyes; missing her legs. *N93.296.19. Ilam, Iran. Apr. 19, '91. Interpol Number : 91-1-004662

Iranian, Century Unknown

781 *Statuette of a Horse.* Metal. *N93.296.21. Ilam, Iran. Apr. 19, '91. Interpol Number : 91-1-004662

Roman, Century Unknown

782 *Head of a Bull.* Marble. 25.0 x 24.0 cm. *N93.314.1. Mugla, Turkey. Jul. 28, '92. Interpol Number : E-28/2-1993

Implements

Iranian, 10th Century, BC

783 *Luristan Standard?* Bronze? 17.0 x 7.0 cm. Composed of a man holding the necks of two heraldic animals with lion's heads; two eagle's heads rest beneath the junction of the lion's heads. *N93.296.5. Ilam, Iran. Apr. 19, '91. Interpol Number : 91-1-004662

779

Jewelry

Iranian, 5th Century, BC

784 Bracelets. Gilded copper. Two open gilded copper bracelets with terminals of snake's heads. *N93.296.17. Ilam, Iran. Apr. 19, '91. Interpol Number : 91-1-004662

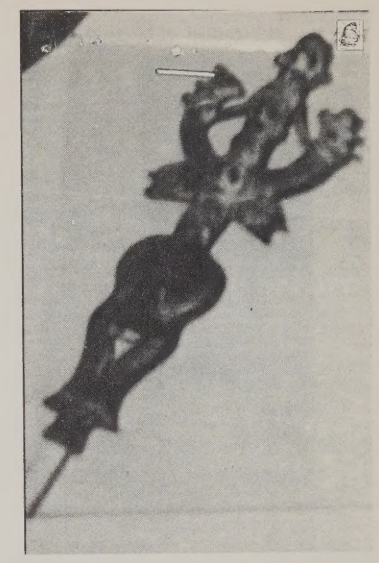
Objects of Art

Egyptian, 10th Century, BC

785 Mummy mask, Dynasty XXII. Polychromed wood. Ht. 186.0 cm. *N93.287.1. New York, NY. Jul. 12, '93.

780

781



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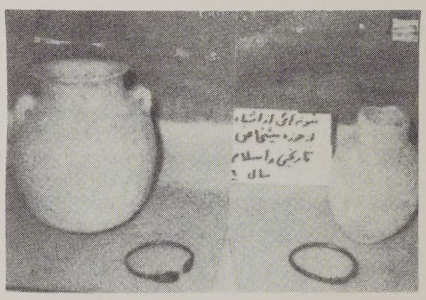
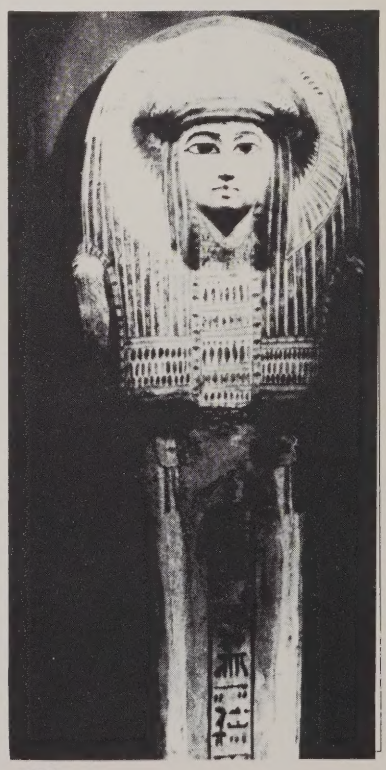


784

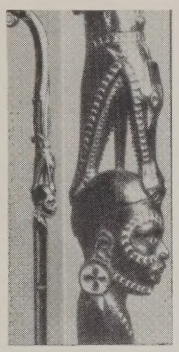


785

Ethnographic Objects

Objects of Art
African, 19th Century

786 Cane. Wood and mother-of-pearl. *N93.303.1. Geneva, Switzerland. Dec. 4, '92. Interpol Number : E-16/2-1993



786

Asian Art

Ceramics
Chinese, 16th Century

787 Dish. Porcelain. Diam. 25.9 Ht. 5.1 cm. Chinese export. Scalloped rim with 10 panels with designs of butterflies, flowers, and peaches on branches; the center with a shield depicting a seven-headed hydra with two human and five animal heads, the inscription "SAPIENTI NIHIL NOVUM" on a banner flanking the center shield; the underside decorated with two sets of branches with a bird. Dominant color is blue. *N93.325.1. Lisbon, Portugal. Jun. 1, '84. Interpol Number : E-30/2-1993

787

Miscellaneous

Books, Documents, Manuscripts
German, 16th Century

788 PLINY THE YOUNGER. *Book.* Wood and calf skin. Cover stamped in two corners. Entitled: "Bucher und Schriften von Natur, Art and Eygenschaft aller Creaturen oder Geschopfe Gottes, als nemlich Menschen.von den Vogeln.und den unreinen kriechenden Wurmer, als Schlangen. Bienen und ihres gleichen." Published in Frankfurt am Main, Feyerabend, 1584. N93.281.1. Milan, Italy. Mar. 28, '93.

Medals
Spanish, 20th Century

789 PICASSO, Pablo (1881-1973). *Faune Cavalier.* Gold. Diam. 5.0 cm. Signed. Edition no.:11/20. *N93.345.1. Juan les Pins, France. Jul. 24, '93 . *Reward.*

790 PICASSO, Pablo (1881-1973). *Joueur de Flute et Cavalier.* Gold. Diam. 5.0 cm. Signed. Edition no.: 20/20. 23 carat gold medallion. *N93.345.4. Juan les Pins, France. Jul. 24, '93. *Reward.*

791 PICASSO, Pablo (1881-1973). *Visage Tourmenté.* Gold. Diam. 5.0 cm. Signed. Edition no.: 20/20. 23 carat gold medallion. *N93.345.3. Juan les Pins, France. Jul. 24, '93. *Reward.*

792 PICASSO, Pablo (1881-1973). *Visage sur Carton Ondulé.* Gold. Diam. 5.0 cm. Signed. Edition no.: 18/20. 23 carat gold medallion. *N93.345.2. Juan les Pins, France. Jul. 24, '93. *Reward.*

A reward of up to $2,500 is being offered for the recovery of the medals listed above.

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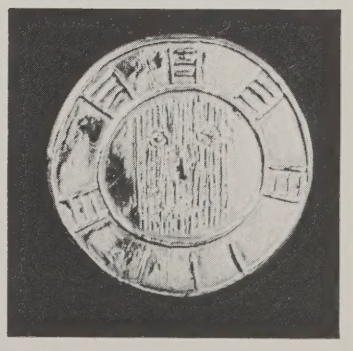

792

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